

THE HISTORY OF MUSIC IN SOUND

GENERAL EDITOR : GERALD ABRAHAM



VOL. X. Modern Music

EDITED BY GERALD ABRAHAM

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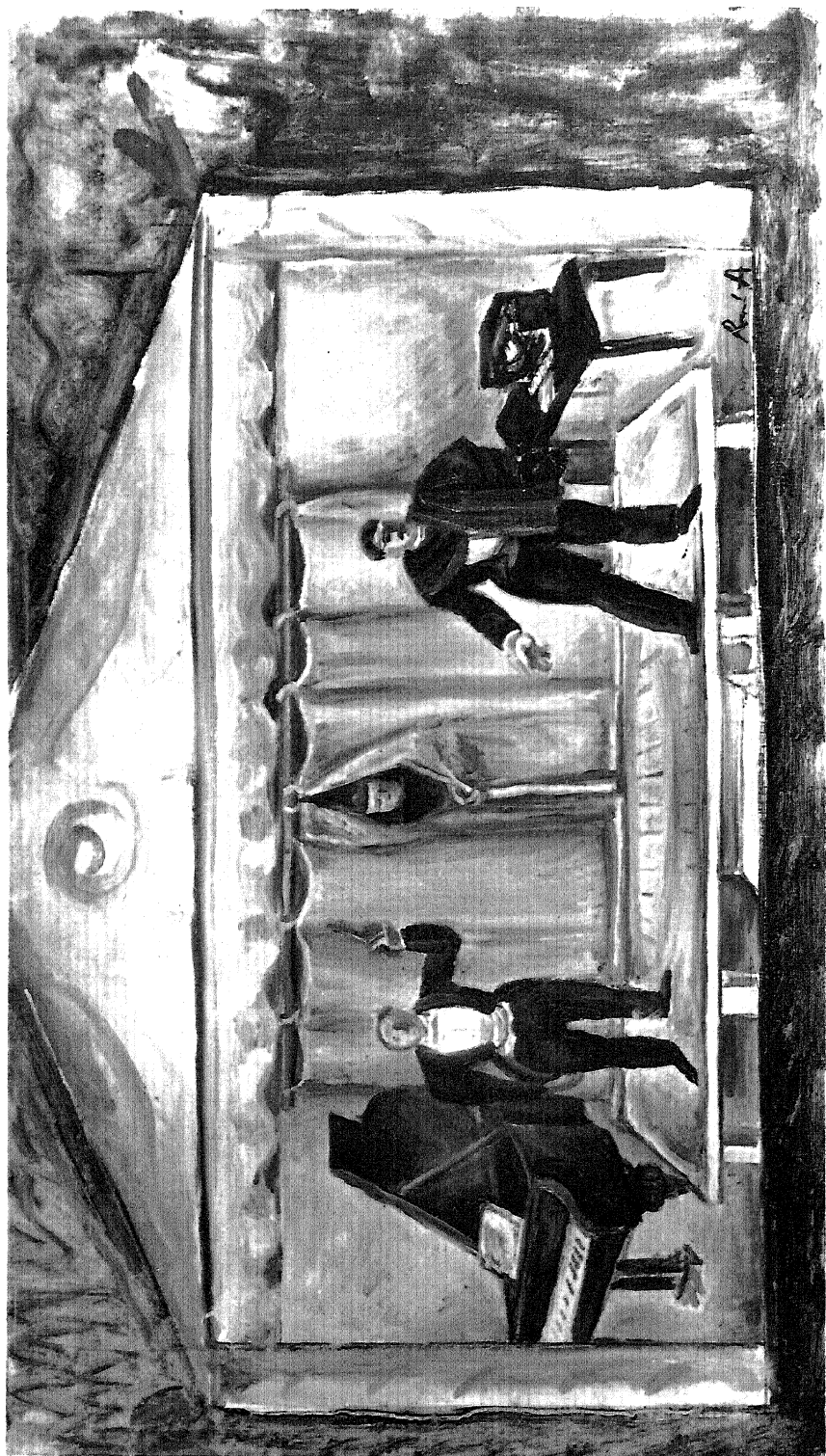
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Shaping *L'Histoire du soldat*: Stravinsky (left) with the designer René Auberjonois and the poet Ramuz. The sketch was made by Auberjonois himself; it is reproduced by permission of the owner, M. Jacques L'Huillier of Geneva.

THE HISTORY OF MUSIC IN SOUND

General Editor: GERALD ABRAHAM

Vol. X: Modern Music (1890–1950)

Edited by GERALD ABRAHAM



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FOREWORD

ONE of the chief difficulties in the study of musical history is the lack of a sufficient number of specimens of music in accessible forms. Several attempts have been made to overcome it by the publication of collections of musical examples, but these solve only half the problem; the printed text of a musical composition is something very different from its actual sound, and the difference becomes more marked as we turn to earlier periods of history. Even the music of comparatively recent times—of the eighteenth century, for instance—is very frequently performed in a style that is far from a true reproduction of the composers' conception. The present *History of Music in Sound* has been devised as a more comprehensive attempt to solve this problem than any essayed hitherto: a series of gramophone records presenting compositions from the earliest times of which any music has survived (with specimens of the music of primitive and oriental peoples).

The *History* has been planned as a sound companion to the *New Oxford History of Music*. Each volume of records corresponds to a volume of the *New Oxford History* and has been planned by the same editor, with the help of an advisory committee consisting of his fellow-editors (Dom Anselm Hughes, Dr. E. J. Wellesz, Professor J. A. Westrup, and myself), Mr. John Horton representing the Ministry of Education, and Mr. Basil Lam, the artistic supervisor of the recordings. Further, each volume of records is accompanied by a handbook containing, in modern notation, the whole—or a substantial part—of each composition recorded, together with annotations, translations of all texts, and a short bibliography.

GERALD ABRAHAM

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THE VOLUMES OF
THE HISTORY OF MUSIC IN SOUND
AND
THE NEW OXFORD HISTORY OF MUSIC

- I. ANCIENT AND ORIENTAL MUSIC
- II. EARLY MEDIEVAL MUSIC UP TO 1300
- III. ARS NOVA AND THE RENAISSANCE (c. 1300-1540)
- IV. THE AGE OF HUMANISM (1540-1630)
- V. OPERA AND CHURCH MUSIC (1630-1750)
- VI. THE GROWTH OF INSTRUMENTAL MUSIC (1630-1750)
- VII. THE SYMPHONIC OUTLOOK (1745-90)
- VIII. THE AGE OF BEETHOVEN (1790-1830)
- IX. ROMANTICISM (1830-90)
- X. MODERN MUSIC (1890-1950)

CONTENTS

INTRODUCTION

page 9

IMPRESSIONISM

LP 78

Side I	Band 1	Side 1	<i>Cloches à travers les feuilles</i> (piano) (Debussy)	11
	Band 2	Side 2	<i>Ballade que fait Villon à la requeste de sa mère pour prier Nostre Dame</i> (voice and piano) (Debussy)	12
	Band 3	Side 3	<i>Montañesa</i> (for piano) (Falla)	15

LATE ROMANTICISM

Band 4	Side 4 (a)	<i>Prelude</i> , Op. 48, No. 2 (piano) (Skryabin)	16
Band 5	(b)	<i>Étrangeté</i> , Op. 63, No. 2 (piano) (Skryabin)	16
Band 6	Side 5	<i>Blindenklage</i> , Op. 56, No. 2 (voice and piano) (Richard Strauss)	19
Band 7	Side 6	<i>Larghetto</i> from <i>String Trio in A minor</i> , Op. 77b (Reger)	21
Side II	Band 1	Sides 7-8 (a) <i>Mäßig</i> from <i>String Quartet in F sharp minor</i> , Op. 10 (Schönberg)	22
	Bands 2-3	Side 8 (b) <i>An Leukon</i>	
		<i>Schlafend trägt man</i> , Op. 2, No. 2	
		<i>Nun ich der Riesen Stärksten</i> , Op. 2, No. 3 (voice and piano)	
		(Berg)	25

ANTI-ROMANTIC REACTION

Bands 4-6	Side 9	<i>Trois petites pièces montées</i> (Satie)	
		(i) <i>De l'enfance de Pantagruel</i> (<i>Rêverie</i>)	
		(ii) <i>Marche de Cocagne</i> (<i>Démarche</i>)	
		(iii) <i>Jeux de Gargantua</i> (<i>Coin de Polka</i>)	28
Band 7	Side 10	Excerpts from <i>Conversations</i> : No. 1, <i>The Committee Meeting</i> , and No. 5, <i>In the Tube at Oxford Circus</i> (Bliss)	31
Band 8	Side 11	<i>Très lent</i> from <i>String Quartet No. 6</i> , in G (Milhaud)	33

CONTENTS

LP	78		page
Side III Bands 1-2	Side 12 (a)	No. 1 of <i>Trois pièces pour quatuor à cordes</i> (Stravinsky)	34
	(b)	<i>Marche royale</i> from <i>L'Histoire du soldat</i> (Stravinsky)	34
Band 3	Side 13	<i>Improvisations on Hungarian Peasant Songs</i> (piano), Op. 20, Nos. 3, 4, 5, and 6 (Bartók)	38
Band 4	Side 14	<i>Zápisník zmizelého</i> (Diary of one who vanished), Nos. 15, 16, 17, and 18 (tenor and piano) (Janáček)	41
Band 5	Side 15 (a)	<i>Stillung Mariä mit dem Auferstandenen</i> (from <i>Das Marienleben</i> for voice and piano, 1923) (Hindemith)	44
Band 6	(b)	<i>Fuga Octava in D</i> (from <i>Ludus Tonalis</i> for piano solo) (Hindemith)	44
12-NOTE MUSIC			
Band 7	Side 16	March from <i>Serenade</i> , Op. 24 (Schönberg)	48
Band 8	Side 17	<i>Goethe-Lieder</i> , Nos. 2, 3, 5, and 6 (for mezzo-soprano and three clarinets) (Dallapiccola)	51
MODERN ECLECTICISM			
Side IV Band 1	Side 18	<i>Allegro moderato</i> from <i>Trio for violin, viola, and cello</i> , Op. 58 (Roussel)	54
Band 2	Side 19	<i>Valse</i> from <i>String Quartet</i> , No. 2, Op. 69 (Shostakovich)	55
Band 3	Side 20	<i>Lento</i> from <i>Sonata for violin and piano</i> (Copland)	56
Band 4	Side 21	<i>Sanctus</i> , <i>Benedictus</i> , and <i>Agnus Dei</i> , from <i>Missa Cantuariensis</i> , Op. 59 (Rubbra)	58
Band 5	Side 22	<i>Poco lento</i> from <i>Quartet for clarinet, viola, and cello</i> (Rawsthorne)	60
ARTISTS			
BIBLIOGRAPHY			

The gramophone records, issued by The Gramophone Company (H.M.V.), have the following serial numbers:

Long-playing records: HLP 26 and 27

78 r.p.m. records: HMS 104-114

Detailed references will be found in the handbook at the head of each section.

INTRODUCTION

THE pattern of *The History of Music in Sound* changes for the last time in Volume X. In view of the vast quantity of twentieth-century music already available on records, it may seem needless to issue a tenth volume at all; yet the very richness of the last half-century can be confusing, and lecturers and students will find it convenient to have condensed on eleven 78 r.p.m. or two LP records a conspectus of the entire period—or, at least, of its main tendencies.

The guiding principle throughout has been just this: to illustrate tendencies. One can hope to do no more in dealing with comparatively recent history; it is the beginning of the definition of that historical perspective which can emerge only after the passage of considerably more time. No attempt has been made to represent individual composers as such, or particular media or genres. The choice (mainly) of chamber music, piano music, and songs was dictated solely by the need for *short* illustrations. As it happens, the pieces selected come from ten different countries—France, Spain, Russia (both pre- and post-Revolutionary), Germany, Austria, Britain, Hungary, Czechoslovakia, Italy, and the United States—but with no thought of ‘representing’ those countries. Dallapiccola’s *Goethe-Lieder*, for instance, were certainly not chosen as representative modern Italian music or as typical of Dallapiccola’s personal art, not even as specimens of 12-note music at its best, but to illustrate uncompromising dodecaphony.

The scheme of the volume as a whole—‘Impressionism’ (represented by Debussy and Falla), ‘Late Romanticism’ (Skryabin, Strauss, Reger, Berg, Schönberg), ‘Anti-Romantic Reaction’ (Satie, Bliss, Milhaud, Stravinsky, Bartók, Janáček, Hindemith), ‘12-Note Music’ (Schönberg and Dallapiccola), and ‘Modern Eclecticism’ (Roussel, Shostakovich, Copland, Rubbra, Rawsthorne)—is arbitrary but practical. Such recent experiments as *musique concrète* and electronic music have not been included; the contemporary is not yet history.

The medallion on the cover is reproduced from a design by Leslie Hurry specially drawn for this volume.

IMPRESSIONISM

CLOCHES À TRAVERS LES FEUILLES (piano) (Debussy)

Ex.1 (i)

Lent
doucement sonore
un peu en dehors
pp
m.g.
Cédez
au Mouve!
pp

(ii) *Expressif et doucement appuyé*

pp
très égal—comme une buée irisée

(iii) *Un peu animé et plus clair*

pp
marqué
pp marqué
pp

THE word 'impressionism' was first employed in art-history in the last quarter of the nineteenth century to describe the work of Claude Monet (1840–1926) and other French painters who sought to catch subtle, atmospheric visual impressions for their own sake rather than to convey the emotions aroused by them.

It was transferred, understandably, to music—in the first place, the music of Debussy—which attempted to treat aural impressions in the same objective spirit. Like so many of the nineteenth-century romantics, Debussy was frequently inspired by nature—sea and clouds and moonlight and summer woods—but he tried to convey in sound something equivalent to the visual sensation, not his emotional reaction to it. This is the antithesis of romanticism.

This impression of ‘bells heard through foliage’, from the second series of *Images* for piano, written in October 1907, illustrates most of the technical features of the style. Chords are used for their individual savours and sonorities, not as members of harmonic progressions nor for their functions in a key—for key-feeling is blurred and often suspended (as here by the use of the whole-tone mode for the first part of the piece: see Ex. 1 (i)). A diatonic neighbour-note may be sounded at the same time, for the sake of the sonorous flavour (bar 5 of Ex. 1 (i) and bars 1–2 of Ex. 1 (iii)), and the resulting complex of sounds sideslipped bodily (bar 5 of Ex. 1 (i)). The sonorous effect is further enriched but blurred by the tendency to suspend damper action in piano music. From this sonorous confusion emerge tiny motives and flakes of melody (*un peu en dehors* or *marqué*)—or dabs of orchestral colour—again for their own sakes, not as material for development or expansion. The piece is a mosaic and its form arises from the simple juxtaposition of these elements rather than from a ‘logical’ musical argument, not at all from emotional rhetoric. Rhythm is treated with subtle finesse in detail, but rhythmic impulse is almost completely lacking.

The second set of *Images* for piano was published in 1908 by Durand (Paris), by whose permission the above excerpts are printed.

HLP 26

Side 1

Band 2

HMS 104

Side 2

BALLADE QUE FEIT VILLON À LA REQUÊTE DE SA
MÈRE POUR PRIER NOSTRE DAME (voice and piano) (Debussy)

Ex. 2

Très modéré

Da-me du ciel, re-gen-te ter-ri-en-ne, Em-pe-

IMPRESSIONISM

- riè - re des in - fer-naulx pa - lux, Re - ce-vez-moy vostre hum-ble chre-sti - en ne,

p *più* *p*

Mourr^t

Que com-prin - se soye en-tre vos es - leuz,

pp *doux et soutenu* *pp* *pp*

REMAINDER OF TEXT

Ce non obstant qu'oncques riens ne valuz.
 Les biens de vous, ma dame et ma maistresse,
 Sont trop plus grans que ne suy pecheresse,
 Sans lesquelz bien ame ne peult merir
 N'avoir les cieulx, je n'en suis menteresse.
 En ceste foy je vueil vivre et mourir.

A vostre Filz dictes que je suys sienne;
 De luy soyent mes pechez aboluz:
 Pardonnez-moy comme à l'Egyptienne,
 Ou comme il feit au clerc Theophilus,
 Lequel par vous fut quitte et absoluz,
 Combien qu'il eust au diable faict promesse.
 Preservez-moy que je n'accomplisse ce!
 Vierge portant sans rompure encourir
 Le sacrement qu'on celebre a la messe.
 En ceste foy je vueil vivre et mourir.

Femme je suis povrette et ancienne,
 Qui riens ne sçay, oncques lettre ne leuz;
 Au moustier voy dont suis paroissienne,
 Paradis painct où sont harpes et luz,
 Et ung enfer où damnez sont bouluz:
 L'ung me faict paour, l'autre joye et liesse.
 La joye avoir fais-moy, haulte Deesse,
 A qui pecheurs doibvent tous recourir,
 Comblez de foy, sans faincte ne paresse.
 En ceste foy je vueil vivre et mourir.

TRANSLATION

Lady of Heaven and earth, and therewithal
 Crowned Empress of the nether clefts of Hell,—
 I, thy poor Christian, on thy name do call,
 Commending me to thee, with thee to dwell,
 Albeit in nought I be commendable.
 But all mine undeserving may not mar
 Such mercies as thy sovereign mercies are;
 Without the which (as true words testify)
 No soul can reach thy Heaven so fair and far.
 Even in this faith I choose to live and die.

Unto thy Son say thou that I am His,
 And to me graceless make Him gracious.
 Sad Mary of Egypt lacked not of that bliss,
 Nor yet the sorrowful clerk Theophilus,
 Whose bitter sins were set aside even thus
 Though to the Fiend his bounden service was.
 Oh help me, lest in vain for me should pass
 (Sweet Virgin that shalt have no loss thereby!)
 The blessed Host and sacring of the Mass.
 Even in this faith I choose to live and die.

A pitiful poor woman, shrunk and old,
 I am, and nothing learn'd in letter-lore.
 Within my parish-cloister I behold
 A painted Heaven where harps and lutes adore,
 And eke an Hell whose damned folk see the full sore:
 One bringeth fear, the other joy to me.
 That joy, great Goddess, make thou mine to be,—
 Thou of whom all must ask it even as I;
 And that which faith desires, that let it see.
 For in this faith I choose to live and die.

(D. G. ROSSETTI)

IMPRESSIONISM

The second of the *Trois Ballades de François Villon*, which Debussy composed in May 1910, illustrates the other pole of his art—employing a different harmonic language but equally non-tonal (though in this case modal), equally supple and ‘floating’ and remote. (The two manners, the whole-tone and the modal, are employed side by side in the opening bars of *Pelléas et Mélisande*.) The ‘harmony’ at ‘Sont trop plus grans que ne suys pecheresse, Sans lesquelz bien ame ne peult merir’ consists simply of parallel open fifths with octave doublings. It is the emotional restraint of the music that makes the setting of the old woman’s prayer so profoundly moving.

Five months after their composition, in October 1910, Debussy orchestrated the three *Ballades*. They were first sung in their original form by Paule de Lestang on 5 February 1911, and published at once by Durand (by whose permission the above excerpt is printed), who—in accordance with the composer’s wish—issued them in a cover suggestive of the fifteenth century, Villon’s century.

HLP 26

HMS 105

Side 1

MONTAÑESA (No. 3 of QUATRES PIÈCES

Side 3

Band 3

ESPAÑOLES for piano) (Falla)

Ex.3(i) Andantino tranquillo

pp quasi campani

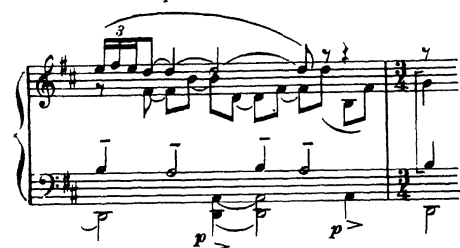


(ii) *le chant bien en dehors*

pp



2 Red. sempre



LATE ROMANTICISM



This early piece by the Spanish master Manuel de Falla is an example of impressionism with a national flavour. The treatment of the dance-like middle section (iii) is in the nineteenth-century tradition of art-music based on folk-material; this is an authentic Castilian dance-song with the following refrain:

Sal a bailar morenita,
sal a bailar resalada,
que la sal del mundo tienes
y no te meneas nada.¹

But the first and third sections with their bell-effects (i) and their snatch of song (ii) are decidedly impressionistic in technique and intention; the composer wishes to evoke objectively the sense of this evening landscape of La Montana, where the Cantabrian mountains slope down toward the sea, not to express his personal feelings about it. The delight in sonorities for their own sake is also typical of the impressionist attitude.

Montañesa was begun before Falla left Spain in 1907 and completed in Paris in the summer of that year; it is therefore almost exactly contemporary with Debussy's *Cloches à travers les feuilles*. The *Quatre pièces espagnoles*, of which it is the third, were first performed by Ricardo Viñes in 1908 and published by Durand in 1909 on the recommendation of Debussy, Ravel, and Dukas. The above excerpts are reproduced by permission of A. Durand et Cie (Paris).

HLP 26

Side 1

Bands 4 and 5

LATE ROMANTICISM

HMS 105

Side 4

(a) PRELUDE, Op. 48, No. 2 (piano) (Skryabin)

(b) ÉTRANGETÉ, Op. 63, No. 2 (piano) (Skryabin)

Ex. 4(a)

Poetico, con delizio



¹ Gilbert Chase, 'Falla's Music for Piano Solo', *The Chesterian*, xxi (1940), p. 45.

LATE ROMANTICISM



(a) During the early part of the present century romanticism was by no means a spent force and composers continued to explore, in very different ways, the possibilities of post-Wagnerian chromatic harmony. Despite chromatic alteration of chords, interpolation of chords foreign to the key, semitonal movement of parts, and all the other devices that simultaneously extend and weaken tonality, the sense of key is often perfectly obvious. This tiny piece of Scriabin's, only $8\frac{1}{2}$ bars long, written in Paris in 1905, is clearly in C major; the first part—that quoted above—cadences in G major, the slightly longer second part in C. The seemingly 'foreign' harmonies of the opening are connected by semitonal movement of parts and by the sequential pattern of the left hand. The G major chord at the beginning of the second complete bar is then clinched by the chord $E_b C F\sharp B F\sharp$ which stands in unmistakably dominant relationship to it: in fact a diminished-seventh chord with the conventional A replaced by a B carried through from the G major harmony. The beautiful, rather Chopinesque, piano-writing is very typical of Scriabin.

The *Four Preludes*, Op. 48, were published by Belaiev (Leipzig) in 1906 and thanks are due to Boosey & Hawkes for permission to reproduce this excerpt. The Preludes are also published in the U.S.S.R.

(b) *gracieux, délicat*

avec une étrange subtilité

aigu

gracieux, délicat

19

A musical score for a piano piece, likely by Scriabin. The score is written for a single system with a treble and bass clef. The tempo/mood is marked 'gracieux, délicat' (gracefully, delicately) and the dynamics are 'p' (piano) and 'pp' (pianissimo). The music features a series of chords in the right hand and a melodic line in the left hand. The key signature is one flat (B-flat major or D minor). The score is marked 'avec une étrange subtilité' (with a strange subtlety) and 'aigu' (sharp). The number '19' is written above the final measure.

(b) The *Two Poems*, Op. 63, were written in Moscow in 1911-12. In the interval after the composition of the *Preludes*, Op. 48, Skryabin had not only written his two most important orchestral works, the *Poem of Ecstasy* and *Prometheus*, and become deeply involved in the study of theosophy; he had evolved a novel harmonic system. The system consisted in the selection of certain notes from the harmonic series, which were then arranged as a chord of superimposed fourths (perfect, augmented, or diminished) which was assumed to be consonant since its components were all overtones of the same fundamental;¹ this chord was then adopted as the basic chord of an entire composition and the source of its melodic ideas and figuration, notes foreign to the chord being admitted only as appoggiaturas, passing-notes, and so on.

In *Étrangeté*, the second of the *Two Poems*, the basic chord is C F# Bb E A (i.e. C with 11th, 7th, 5th, and 13th overtones). The first bar is based on it in what it is tempting to call its 'tonic' position in second inversion; the D# on the third beat was thus felt by Skryabin to be dissonant. In the second bar the same chord is built on the root A. The curious chord in bars 6 and 7 is merely a first inversion of the basic chord (on the root E) with F instead of the expected E; this F, the highest note, is thus 'dissonant' and is duly resolved on E in the ensuing melodic phrase (marked *avec une fausse douceur*).

The markings which Skryabin, or possibly his mistress, scattered so liberally over his scores are highly symptomatic. Although the piano *facture* sometimes seems to owe something to impressionistic procedures, the music is intensely romantic in that it never exists for its own sake but for its emotional or spiritual content. *Étrangeté* is evidently troubled by evil, hypocritical forces.

Skryabin's music is always symmetrically designed and, despite the disappearance of key, *Étrangeté* is cast in miniature sonata-form, with first subject (quoted complete above), a six-bar second subject (the phrase *avec une fausse douceur* played three times), five bars of development, first subject recapitulated, second subject transposed so that its harmonic root is now C instead of E.

The *Two Poems*, together with the Seventh Sonata, Op. 64, were first played by Skryabin himself in St. Petersburg on 8 April 1912. They were published the same year by Kussevitsky's Rossiyskoe Muzikal'noe Izdatel'stvo. The above excerpt is reproduced by kind permission of Boosey & Hawkes. Another edition is published in the U.S.S.R.

¹ L. Sabaneev has claimed that the theory of overtone structure was coined and developed by himself, and taken over by Skryabin 'almost as a dogma': see his *Vospominaniya o Skryabine* (Moscow, 1925), p. 227.

LATE ROMANTICISM

HLP 26

Side 1

Band 6

HMS 106

Side 5

BLINDENKLAGE, Op. 56, No. 2 (voice and piano) (Richard Strauss)

Ex. 5(i)

Maßig schnell

Wenn ich dich fra- ge, dem das Le- ben blüht: O

The first system of the musical score for 'Blindenklage'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Wenn ich dich fra- ge, dem das Le- ben blüht: O'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern. Dynamics include *sfz* and *mf*. There are trills marked with a double asterisk (**) and triplets marked with a '3'.

sa - ge mir, sa - ge, wie das Mohn- feld

The second system of the musical score. The vocal line continues with the lyrics 'sa - ge mir, sa - ge, wie das Mohn- feld'. The piano accompaniment continues with similar patterns. Dynamics include *sfz* and *mf*. There are trills marked with a double asterisk (**) and triplets marked with a '3'.

glüht!

The third system of the musical score. The vocal line begins with the lyrics 'glüht!'. The piano accompaniment continues with similar patterns. Dynamics include *mf*. There are triplets marked with a '3'.

LATE ROMANTICISM

REMAINDER OF TEXT

Das rote Mohnfeld, wie es jauchzt und lacht:
 Tot ist mein Pfad und ewig meine Nacht.
 Wohl manch ein Unglück schlägt den Menschen schwer,
 Wer soviel trägt, kennt keinen Jammer mehr.
 Die sonnenhellen Fluren wankt er blind
 Und tappt nach Spuren, die verschüttet sind.
 Ich träume Sonnen, strecke weit die Hand,
 Ich möchte greifen durch die dunkle Wand,
 Ich möchte fassen durch der Schatten Schicht
 In roten Mohn und strahlengoldnes Licht . . .
 Aus alten Zeiten zuckt ein Schimmer nach,
 Im toten Auge blieb die Sehnsucht wach,
 Und wissend von der Herrlichkeit des Lichts,
 So ganz enterbt geh' ich durch Nacht und Nichts.
 Ob Freud', ob Leid begegnet meinen Wegen,
 Tot ist mein Fluch, und tot is auch mein Segen.

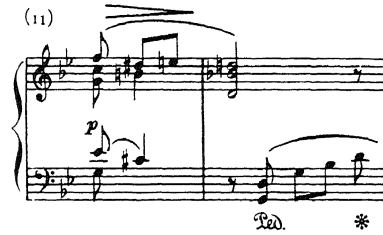
TRANSLATION

When I ask you, to whom life is fair: 'O tell me how the poppyfield glows! The red field of poppies, how it exults and laughs', my path is dead, my night eternal. Man is sore stricken by many a misfortune and whoever bears so much is at the end of lamentation. He blunders through the sunlit fields and gropes for tracks that are no longer there. I dream of suns, stretch out my hand, want to grasp through the dark wall, want to lay hold of red poppy and radiant light through the layer of shadow. . . . A glimmer from old times still quivers; longing is still alive in the dead eye, and knowing of the splendour of the light I go through night and nothing bereft of my inheritance. Whether joy or sorrow comes my way, my curse is dead—and dead too is my blessing.

Strauss's *Sechs Lieder*, Op. 56, date from the years 1903–6—that is, from the same period as *Salome*. This setting of a blind man's lament by Karl Henckell is very typical of his dramatic romanticism, a romanticism which owes quite as much to Liszt as to Wagner. The jagged leaps in the voice-part, particularly the augmented octaves ('mein Pfad und ewig', 'Wer soviel trägt') where an earlier composer would have written a simple semitone, point forward to the vocal writing of Schönberg and others. The harmony shows the richest extension of key, such as the leap into parenthetic B major in bars 2 and 3 and the fleeting restoration of the tonic G minor in bars 4 and 5 by the dominant ninth only (complicated by the B flat passing-note). Inner parts in pseudo-polyphony are thickened out in thirds or sixths or both (e.g. 'Ich träume Sonnen, Strecke weit die Hand', 'der Herrlichkeit des Lichts'). The final cadence is identical with that in bar 2 of Skryabin's exactly contemporary Prelude, Op. 48, No. 2 (see Ex. 4 (a)), except that Strauss has enriched the penultimate chord with a G borrowed

LATE ROMANTICISM

from the tonic chord while Skryabin has borrowed the B. A typically Straussian harmonic aphorism is the motive:



first heard in the piano-part at ‘meine Nacht’ and prominent afterwards almost throughout.

Strauss’s Op. 56 was originally published by Bote & Bock (Berlin) in 1906, but was later taken over by Universal Edition (London) Ltd., by whose permission these excerpts are reproduced.

HLP 26
Side 1
Band 7

HMS 106
Side 6

LARGHETTO from STRING TRIO in A minor, Op. 77b (Reger)

Ex. 6(i) *Larghetto*

(ii)

LATE ROMANTICISM



The music of Reger combines bold handling of essentially traditional harmony (so bold that at the beginning of the century he was quite wrongly regarded as a revolutionary) with a nostalgia for both the early and the late eighteenth century which anticipates the neo-classicism of the 1920's. This Trio for violin, viola, and cello, written—with its companion Serenade, Op. 77a—in the summer of 1904, is one of the works in which Reger strove to simplify his generally very complicated, overloaded style, though (ii) shows typical elaboration of a simple harmonic basis.

The Trio was published in 1904 by Lauterbach & Kuhn, afterwards by Bote & Bock, Berlin and Wiesbaden, by whose permission these excerpts are reproduced. A miniature score is published in the Eulenburg Edition.

HLP 26

Side II

Band I

HMS 107

Sides 7 and 8a

MÄßIG from STRING QUARTET in F sharp minor, Op. 10 (Schönberg)

Ex. 7(i)

Mäßig (moderato)

etwas langsamer anfangen -



LATE ROMANTICISM

etwas rascher (ii) Hauptzeitmaß

f *ff* *rit.* *p* *sf*

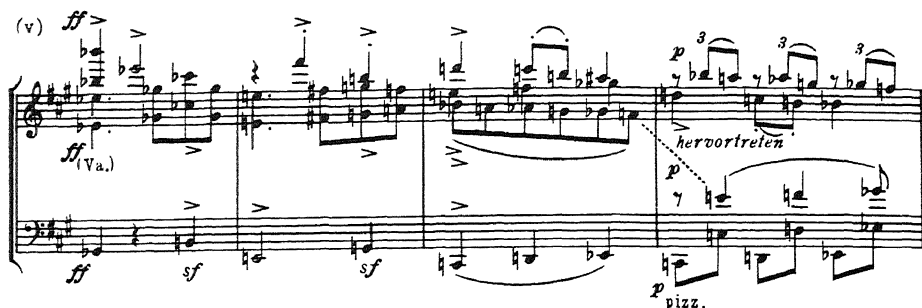
p *sf*

(iii) *sehr ausdrucksvoll*

p *sf*

(iv) *belebend*

f *sf* *p*



The first movement of Schönberg's Second String Quartet was composed between 9 March and 1 September 1907; the remaining movements—the third and fourth of which co-opt a soprano voice to sing two poems by Stefan George—were written in the summer of 1908. The Quartet as a whole—which provoked a riot when the Rosé Quartet with Marie Gutheil-Schoder gave the first performance in the Bösendorfer Hall, Vienna, in December 1908—reveals Schönberg in the act of turning from an advanced chromatic, but still tonal, idiom to atonality (in the last movement)—though even here the atonal threads of the finale are knotted into an F sharp major chord at the very end. The first movement opens diatonically (i)—an equally diatonic transformation of the opening theme appears in the slow movement—but the B sharp, taken enharmonically as C, is used to swing the music at once into A minor, and thereafter tonality is frequently obscure and often disappears completely.

The form is a compressed sonata-form in which the first subject itself consists of two contrasted themes (i) and (ii), the second of three (iii), (iv), and (v). The opening of the development is marked by a return to (i); the recapitulation (Side 8a of the 78 r.p.m. version) begins with (ii), the original bass line now played by the first violin, while the cello has the original violá part, and the whole section is drastically condensed. The thematic work is very tightly knit, with very little non-thematic filling-in.

The Quartet was originally published by the composer himself. It was revised in 1921 and published by Universal Edition, who issue a miniature score in conjunction with the Wiener Philharmonischer Verlag and by whose permission the above excerpts are printed.

LATE ROMANTICISM

HLP 26
Side II
Bands 2 and 3

HMS 107
Side 8 (b)

- (i) AN LEUKON¹
(ii) SCHLAFEND TRÄGT MAN, Op. 2, No. 2
(iii) NUN ICH DER RIESEN STÄRKSTEN, Op. 2, No. 3

(voice
and piano)
(Berg)

Ex. 8(b)

(1)

mp *cresc.*
Ro - sen pflük - ke, Ro - sen blüh'n, Mor - gen ist nicht
gebunden

Heut!

REMAINDER OF TEXT

Keine Stunde laß entfliehn,
Flüchtig ist die Zeit!

Trink und küsse: Sieh, es ist
Heut' Gelegenheit;
Weißt du, wo du morgen bist?
Flüchtig ist die Zeit.

Aufschub einer guten Tat
Hat schon oft gereut.
Hurtig leben ist mein Rat.
Flüchtig ist die Zeit.

TRANSLATION

Gather roses, roses bloom, tomorrow's not today. Let no hour escape you. Time is fleeting! Drink and kiss: see, there's a chance today; d'you know where you'll

¹ Recorded in the LP version only.

LATE ROMANTICISM

be tomorrow? Time is fleeting! One often regrets putting off a good deed. Take my counsel and live nimbly. Time is fleeting.

(ii) Langsam (Tempo I)

pp

Schla - fend tragt man mich in mein Hei - mat - land

ein wenig bewegter (Tempo II)

pp

p

A tempo (II)

mf

Fer - ne komm' ich her,

accel

Rit

mf

espress.

f

REMAINDER OF TEXT

über Gipfel, über Schlünde, über ein dunkles Meer in mein Heimatland.

TRANSLATION

Sleeping, they bear me to my native land. I come from far, over peaks, over gorges, over a dark sea to my native land.

(iii) Erst ziemlich bewegt, dann langsam

(riten)

a tempo

*) Nun ich der Rie - sen Stärk - sten ü - ber - wand, — *) mich aus dem dun -

f

mf

LATE ROMANTICISM



* These passages not hurried
but in the tempo of the spoken word.

REMAINDER OF TEXT

an einer weißen Märchenhand, hallen schwer die Glocken; und ich wanke durch
die Gassen schlaf begangen.

TRANSLATION

Now I overcame the strongest of giants, found my way home out of the darkest
land by a white fairy hand; bells clang heavily; and I stagger through the streets,
overcome with sleep.

These three early songs by Alban Berg show further stages in the evolution of the *Lied* and of nearly atonal chromatic harmony.

The earliest is the setting of an imitation¹ of Horace's eleventh Ode 'To Leuconoe', by the feeble Anacreontic poet 'Vater' Gleim (1719-1803), a dim German Herrick. It was composed in 1908¹ or perhaps earlier and the piano-writing is uncharacteristic, yet the vocal line and the use of chords conventional in themselves are, except in the second stanza, markedly unconventional.

The two settings of prose-poems from *Der Glühende* by Alfred Mombert (1872-1942), from the *Vier Lieder*, Op. 2, though composed only in the following year, are much more advanced in harmonic idiom. Yet the extraordinary progression which opens (ii) can be very easily explained; on a bass moving by leaps of a perfect fourth up (or perfect fifth down), Berg has written a row of 'dominant' sevenths—only the first of which belongs to the apparent key (E flat minor)—with the fifth of the chord flattened in each case. (In the first chord of bar 3, the flattened fifth—D \flat —written as C \sharp —is heard in the voice-part, and the third is sharpened as well.) Where any post-Wagnerian composer might have written:



¹ According to Willi Reich, *Alban Berg* (Vienna, 1937), where it was first printed in an appendix. The excerpt is reprinted by permission of Herbert Reichner Verlag.

Berg has given the harmony this additional tang. In bars 4–8 where the left-hand (and the right in imitation) continues the vocal theme, the thickening of texture by thirds reminds one of Strauss's *Blindenklage* (Ex. 5). At the end of bar 8 it will be noticed that the piano takes over the opening vocal phrase, while the voice sings the opening piano phrase in shorter note-values.

The harmony of the third song is less unconventional; there is a normal full close in D minor at 'weißen Märchenhand'.¹ But the D minor triads are interspersed with chords built up of perfect fourths (B E A D G); and fourth-chords not unlike Skryabin's in *Étrangeté* (Ex. 4 (b)) play a still more important part in Op. 2, No. 4 (not recorded here). *Nun ich der Riesen Stärksten* ends on the dominant (of A flat minor) with an E♭ major triad, but one wonders why Berg troubled to write six- and seven-flat key-signatures in these two songs—he dispenses with key-signatures altogether in the next song—since every note is preceded by an (often unnecessary) accidental.

The *Vier Lieder*, Op. 2, were originally published by Lienau (Berlin) in 1910, then in a revised form first by Haslinger (Vienna) in 1920. In 1927 they were taken over by Universal Edition, by whose permission these excerpts are reprinted.

HLP 26

Side II

Bands 4–6

ANTI-ROMANTIC REACTION

HMS 8

Side 9

TROIS PETITES PIÈCES MONTÉES (Satie)

- (i) De l'enfance de Pantagruel (Rêverie); (ii) Marche de Cocagne (Démarche);²
(iii) Jeux de Gargantua (Coin de Polka)

Ex. 9

(1)

2nd Vns & Vas.

(♩ = 54)

f *2 times*

Sourdines

¹ The A B♭ B♯ (= H) of the voice-part here is said to stand for Alban-Berg-Helene (his fiancée).

² Recorded in the LP version only.

ANTI-ROMANTIC REACTION

W. W. & Horn

(Fl.) (Cl.) (Hrn) (Hrn)

p *p* (Cl) (Hrn)

p *p* (Fag) (Fag) (H)

Sordines

p *p* *f*

Strings

p espessif

p

(Celli) *p* Sordines

(H)

(ii) (♩ = 84)

Trumpets

(iii) (♩ = 60) sur la touche et du talon

Strings

mf (2nd Vns & Vas.)

(Celli) (+ Fag.)

ANTI-ROMANTIC REACTION

The image shows a musical score for Erik Satie's *Trois petites pièces montées*. The score is written for a small orchestra, including Wind (Ob), Trpt. (Trompete), (Tarolle) (Tambourin), pizz. (pizzicato), (Vas.) (Vas.), and (C & D B, Fag. tac) (Corymbes & Double Bass, Bassoon tacet). The music is in 3/4 time and features a variety of dynamic markings (p, f, ppp, fff) and articulations (pizz., arco, staccato). The score is arranged in a multi-staff format, with the Wind section at the top, followed by the Trpt. section, the (Tarolle) section, the pizz. section, the (Vas.) section, and the (C & D B, Fag. tac) section at the bottom. The music is characterized by its simplicity and economy of means, with a focus on clear, vigorous, and concise expression.

THE reaction against the aesthetic and techniques of romanticism foreshadowed in Debussy (particularly in the phase of his work shown in Ex. 2), and in some aspects of Reger, began to make itself felt even before the First World War. It completely dominated the music of the decade after that war, a period of intense artistic ferment and experimentalism, showing itself in the avoidance or suppression of emotion and rhetoric, in simplicity and economy of means and texture, in a return to diatonic or modal idioms. Vagueness and fluidity and rich, sonorous confusion were carefully avoided; wit was cherished and buffoonery accepted.

The younger generation in France took as their hero not Debussy but an eccentric old friend of his, the relatively obscure Erik Satie, who had been writing non-romantic music—such as the *Gymnopédies* which Debussy orchestrated, and Ravel imitated in 'Les entretiens de la Belle et de la Bête' (*Ma mère l'Oye*)—since the 1880's. The *Trois petites pièces montées*, composed in 1919 (for a small orchestra of strings, single woodwind, and one horn), realizes their ideal of 'music with a punch' (*musique à l'emporte-pièce*), clear, vigorous, and concise. The first piece—its complete discrepancy with the fourth chapter of Rabelais's Second Book is a typical Satiean jest—is in the austere beautiful vein of Satie's masterpiece, *Socrate*; the other two are displays of high spirits, vulgar in all senses of the word.

The *Trois petites pièces* were published in miniature score in 1921 by Éditions de la Sirène (Paris), which has since been taken over by Éditions Max Eschig, by whose permission these excerpts are printed.

ANTI-ROMANTIC REACTION

HLP 26

Side II

Band 7

HMS 108

Side 10

Excerpts from CONVERSATIONS: No. 1, THE COMMITTEE MEETING, and No. 5, IN THE TUBE AT OXFORD CIRCUS (Bliss)

Ex 10 Moderato
(i) Vn

Va pizz. *mf* Va arco *ff*

'Cello pizz.

sul ponticello

Ord. 3

pizz

sul pont. F1 *ff non legato* 3 3

f arco pizz. Va.

(11) Allegro energico *mf*

Violin & Viola arco *mf*

'Cello *mf* pizz

ANTI-ROMANTIC REACTION

Flute & Oboe

Strings

mf Fl.

mf Ob.

ff

f pizz

(iii)

Meno mosso

Flute & Oboe

Strings

pp Ob.

p Fl.

p

f

p

f

p

f

p

Arthur Bliss's *Conversations* for violin, viola, cello, flute, and oboe, composed in 1920, show a robust English personality under the influence of Stravinsky and the younger Frenchmen of the time. In 'The Committee Meeting' (i), 'all the instruments except the violin are to play with the utmost force and vigour throughout. The violin is to play a monotonous *mf* except where marked *ff*.' Each instrument persists with its own thematic idea, which is unrelated to any of the others, and the disagreement of flute and oboe is emphasized by difference of key. The rhythmic vigour of 'In the Tube' (ii), much of it built over the ostinato rhythm in seconds first heard on the cello, owes something to Stravinsky; the chromatic harmony of the *meno mosso* section (Ex. 10 (iii)) is a sort of romantic echo.

Conversations was published in a limited edition in 1922 by Goodwin & Tabb. These excerpts are printed by permission of J. Curwen & Sons, Ltd.

HMS 109
Side II



He was particularly interested in the possibilities of polytonality, sometimes experimenting with as many as five or six simultaneous keys, though usually content with two or three. The opening of this slow movement, from the sixth of his numerous string quartets, shows a typical passage of bitonality: B major

ANTI-ROMANTIC REACTION

having been established by viola and cello, the second violin plays against them a phrase in C minor. Pivoting on the D sharp, taken enharmonically as E flat, the cello now plays its ostinato figure in a 'Dorian' C minor (with A natural), while the first violin answers the second in B major. So the movement continues, its clear diatonic strands always proceeding on different tonal planes. At two cadential points (bars 15 and 24), the two upper and the two lower strings exchange keys in two bitonal (B flat/C major) chords, thus $\frac{B\flat C}{C B\flat}$. But the movement

ends, as it begins, in B major; two bars before the end the ostinato figure passes to the viola and, for the first time, the cello plays the chief 'melodic' idea of the piece (the first violin's in bar 4 of Ex. 11). The final B major chord, a first inversion, is disturbed only by the stopped harmonic A sharp of the soaring second violin.

Milhaud's Sixth Quartet was composed in April-June 1922 in his native Aix-en-Provence. It was published in 1925 by Universal Edition, who issue a miniature score and by whose permission the above excerpt is printed.

HLP 27

Side III

Bands 1 and 2

HMS 109

Side 12

(a) No. 1 of TROIS PIÈCES POUR QUATUOR À CORDES
(Stravinsky)

(b) MARCHE ROYALE from L'HISTOIRE DU SOLDAT (Stravinsky)

Ex 12

(a) $\text{♩} = 126$

(on the G string) (Glissez avec toute la longueur de l'archet jusqu'à la fin)

mf

Violins

mf pizz.

p

sul ponticello (al fine)

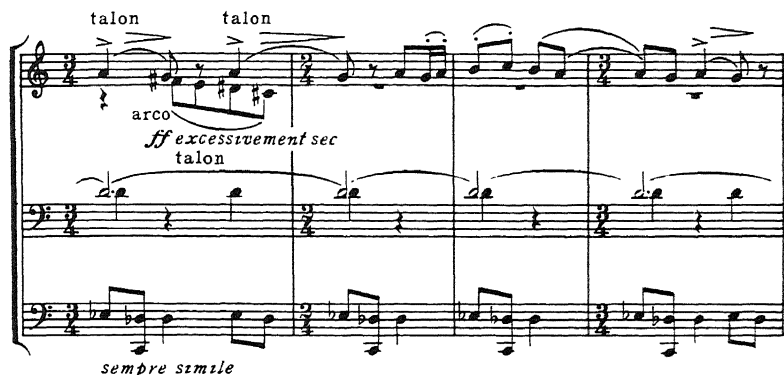
Viola

pizz. (on the D string) sempre mf

'Cello

f p f p f p

ANTI-ROMANTIC REACTION



(a) Stravinsky's *Three Pieces for string quartet* were written at Salvan (Valais), in Switzerland, just before the outbreak of war in 1914, and are therefore a little later than *The Rite of Spring* and the original version of *The Nightingale*. The first and third pieces are in the Russian tradition of miniatures for string quartet; so far as content is concerned, they might belong to *Les Vendredis* or some similar collection; it is the treatment that was so startlingly new. The four-note melody of the first violin is obviously folk-songlike, perhaps a genuine folk-tune; its continual repetitions are subtly varied by different barring to produce changes of rhythmic stress. The accompaniment could hardly be more primitive: the cello ostinato, the viola's combination of held D and *pizzicato* D, the savage four-note interjections of the second violin (the last two notes of which—D sharp, C sharp—often coincide with the E flat, D flat of the cello). It might be said that the melody rests on a rhythmized C sharp-D drone which is harmonically decorated by the semitones on either side of it: C and E flat.

Stravinsky orchestrated the piece in 1918 and, when it appeared in this guise with its companions and a fourth in 1929, as *Four Studies for orchestra*, it was entitled *Dance*. The *Three Pieces* in their original form were published in 1922 by Kussevitsky's Édition Russe de Musique; the above excerpt is printed by permission of Boosey & Hawkes, who issue an edition in miniature score.

(b) Stravinsky himself has told the origin and immediate purpose of *L'Histoire du Soldat* in his *Chronique de ma vie* (Paris, 1935; i, pp. 152-61). Cut off from his homeland and plunged into poverty by the Russian Revolution, he conceived the idea of 'a sort of little travelling theatre' for which he and his friend C. F. Ramuz, with whom he had already collaborated in *Renard* and other works, should write a piece needing only the most modest resources for its performance. He found a subject in A. N. Afanasiev's collection of Russian folk-tales, *Narodnye Russkie Skazki*: the cycle of stories connected with a military deserter who wins

ANTI-ROMANTIC REACTION

(b) (♩ = 112)

Clarinet & Bassoon
ff

Cornet
sf mais moins fort que les bois

Trombone
 Solo

Cymbals & Bass Drum
 (wood) *f*

Violin
sf

Double-Bass (actual sounds)
sf

sub. meno f

sub. meno f

Solo
sub. meno f

molto

in the middle

Drumstick with fibre head at the edge

sf secco

pizz *arco* *pizz.* *arco* *pizz*

sf secco

a royal bride with the help of his magic fiddle but finally falls into the power of the Devil, who has been angling for his soul throughout. But although the subject was Russian in origin, Stravinsky and Ramuz completely internationalized it, transferring the scene to Switzerland and introducing markedly non-Russian elements in the music—for instance, a tango, ragtime, and (in the number recorded here) pseudo-Andalusian idioms.

There is no singing; *L'Histoire* is 'told, acted, and danced'. The Soldier and the Devil have speaking parts; the Princess dances but is mute; and there is a Reader who narrates, comments, and expresses the Soldier's thoughts. The Reader is supposed to sit on a little platform on one side of a trestle-stage; on the other an instrumental ensemble of soloists consisting, as the composer has explained, 'of the most representative types—high and low—of the different instrumental families. For the strings: violin and double-bass; for the woodwind: clarinet (its compass being the most extended) and bassoon; for the brass: trumpet and trombone; finally, percussion managed by a single player'. The percussion are in fact numerous, and elaborate directions are given for performance; its treatment—indeed the scoring of *L'Histoire* in general—shows the influence of the New Orleans jazz of the period, with which Stravinsky had recently become acquainted through Ansermet.

The Royal March occurs near the beginning of Part II. The Soldier is on his way to one of those familiar folk-tale kings with sick daughters who shall marry the man who can cure them. The swaggering melodies of trombone (bar 1 of Ex. 12*b*) and cornet (bar 10) dominate the piece, but sometimes (e.g. at figs. 7 and 9 of the score) one hears the 'tramp, tramp' of the soldier coming along the road. Near the end (fig. 14: simultaneous clarinet arpeggios, cornet fanfare, trombone glissandi) the curtain rises for a short time to show a room in the palace with the Devil disguised as a violin-virtuoso. The spare texture, the rhythmic vitality, the essentially percussive use of harmony are typical of a work which is one of the landmarks of post-romantic music.

L'Histoire was composed during the early part of 1918 and first performed in the theatre at Lausanne on 28 September 1918, Ansermet conducting; but the projected tour of Switzerland was prevented by the European epidemic of 'Spanish' flu'. Soon afterwards Stravinsky arranged five numbers as a suite for clarinet, violin, and piano. A miniature score of the original version is published by J. & W. Chester (London), by whose permission the above excerpt is printed, and by the Wiener Philharmonischer Verlag (Vienna).

HLP 27
Side III
Band 3

HMS 110
Side 13

IMPROVISATIONS ON HUNGARIAN PEASANT SONGS

(piano), Op. 20, Nos. 3, 4, 5, and 6 (Bartók)

The contacts of a professional composer with authentic folk-material—as distinct from composition in a more or less folk-derived idiom—are of two kinds: straightforward ‘setting’ or arrangement, and personal, imaginative composition on folk-themes. The eight *Rögtönzések magyar parasztdalokra* (Improvisations on Hungarian peasant songs), Op. 20, which Bartók wrote in 1920, like the Grieg piece recorded in Vol. IX (LP Side IV, Band 5; 78 Side 18(b)), partake of the nature of both: the actual melodies are practically unaltered and undeveloped, merely provided with a harmonic background, but that background—continuing in the form of brief interludes between the repetitions of the melodies—is, although genuinely related to the melodies, so peculiarly Bartókian in its idiom and procedures that the resulting compositions are undistinguishable from ‘pure’ Bartók. It would be difficult to find examples of more perfect fusion of untouched folk-material with the personal style of a professional composer.

Ex. 13
(a) No. 3

Lento rubato

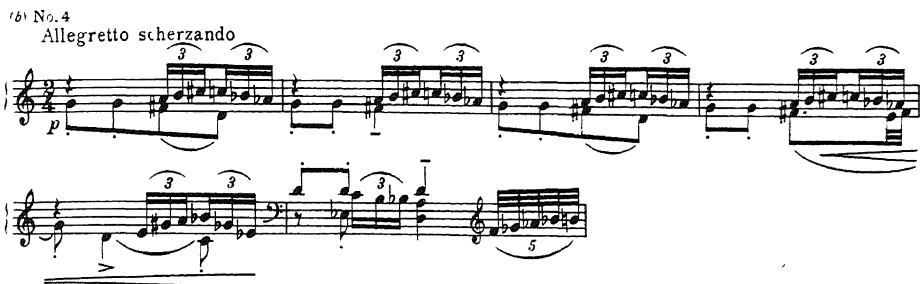
The musical score for Ex. 13 (a) No. 3, 'Lento rubato', is presented in two systems. The first system features a treble staff with a melody marked 'mf quasi parlando' and a bass staff with accompaniment marked 'pp senza colore'. Both staves include triplet markings. The second system continues the musical material.

(a) The song, ‘Imhol kerekedik’,¹ was collected by Ákos Garay at Kórógy (Szerém). The text, which has clearly influenced Bartók’s treatment, may be translated:

See, in the dark cloud rising gloomily, a raven preening itself—black with yellow claws.
Wait, O raven, and carry my greetings to my father, my mother and my sweet bride.
If she asks how I am, tell her I am sick, far away at Győr, and I wish I were lying in the churchyard.

¹ See Bartók, *Hungarian Folk Music* (London, 1931), no. 40.

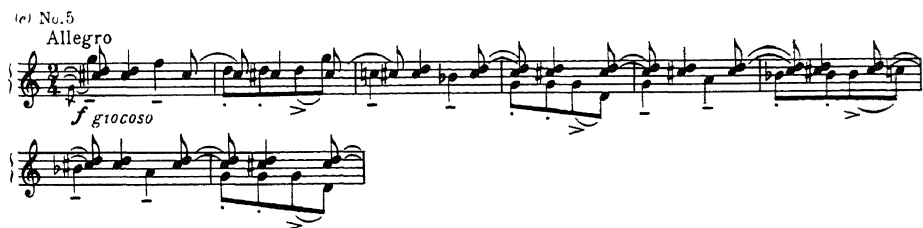
Two opening bars establish the bitonality characteristic of the whole piece. The first stanza is followed by a two-bar interlude. The second stanza—*quasi parlando* like the first, but with the melody in the left hand—is accompanied by *dolce* sixths and octaves but still bitonally, and the interlude is expanded to five bars. The third stanza, *sempre più tranquillo* and *cantando*, is followed by a seven-bar coda expanding the material of the interludes.



(b) The song 'Kályha vállán az ice' was collected by Bartók himself at Fel-sőiregh (Tolna) in 1907.¹ The cheerfully indecent words have a nonsense refrain:

The wind blows from the Danube; when the wind blows from the Danube, it catches the poor man; the wind blows from the Danube.

which probably suggested the right-hand semiquaver triplets. A four-bar interlude, following the first statement of the tune, provides the accompaniment-figure for the second statement—which undergoes a (perhaps Rabelaisian) dislocation. There is a nine-bar coda. Bitonality occurs though not so markedly as in No. 3.



(c) The melody, without text, was collected by Béla Vikár at Hottó (Zala). Bartók sets it first against a background of seconds (C sharp-D) in syncopated rhythm, four bars of which open the piece: a purely percussive effect. For the

¹ Ibid., no. 244.

ANTI-ROMANTIC REACTION

second statement, which follows immediately, another semitone is added (C, C sharp, D). After a six-bar interlude derived from the melody, the third statement is set against A flat or D flat harmony in the syncopated rhythm (an effect of bitonality); against the fourth statement the rhythm is hammered out in terms of a double drone (F, C), while the melody is doubled, mainly at the higher fifth. After a five-bar interlude the fifth statement, accompanied by sideslipped chords of the seventh, is twice broken into by two- and one-bar interjections, and then develops uninterrupted into the *crescendo* and *stringendo* coda.

(d) No. 6

Allegro moderato, molto capriccioso



(d) This song 'Jaj istenem', collected by Vikár at Csikgyimes (Csik),¹ may be translated:

My God, to have to embrace this old man! If he's old, if he's grey, that's why he needs it.

There are five prelude bars derived from the pentatonic theme, before the first real statement (quoted here) is heard. The second statement follows immediately, the third after a two-bar interpolation; the thematically derived coda harks back to the opening.

The *Improvisations* were published in 1922 by Universal Edition, by whose permission these excerpts are printed.

¹ Ibid., no. 64.

ANTI-ROMANTIC REACTION

HLP 27
Side III
Band 4

HMS IIO
Side 14

ZÁPISNÍK ZMIZELÉHO (Diary of one who vanished), Nos. 15, 16, 17, and 18 (tenor and piano) (Janáček)

Ex.14

(a) No.15

Allegro

Mo - ji si - vi vol - ci, co na mne hle - di - te?
Es - li vy to na mne, es - li vy po - vi - te!

f *2* *2* *Ped.*

Nebudu já biča, ňa vás šanovat,
Budete to po tem, budete banovat.
Nejhorší však bude, vraťa sa k polednu,
Jak já jen maměnce do očí pohlednu!

TRANSLATION

My grey oxen, why are you looking at me? If you do that to me, if you tell! I
shan't spare the whip on you, and then you'll be sorry. But the worst will be when
I go back at midday, how I'm to look Mother in the face!

(b) No.16

Adagio

pp *důrazně (with emphasis)*

Co sem to u - dě - lal? Ja - ká to vzpom - nē - ka! Gdýž bych já měl pra - vit
cí - gán - ce: ma - mén - ka.

mf *Ped.* *Ped.*

ANTI-ROMANTIC REACTION

Cigáncé maměnka, cigánu tatíček,
Rači bych si užal od ruky malíček!
Vyletěl skřivánek, vyletěl z ořeší,
Moje truchlé srdce nigdo nepotěší.

TRANSLATION

What have I done here? What a thing to remember! If I had to call a gypsy
'mother' . . . Gypsy mother, gypsy father; I'd rather cut a piece off my hand! A
lark flew out of a walnut-tree; nothing cheers my dreary heart.

(c) No. 17
Recit. *mf* Co ko - mu sú - ze - no — to - mu ne - u - te - če.

The musical score is for a recitative piece. It begins with a vocal line in a 2/4 time signature, marked 'Recit.' and 'mf'. The lyrics are 'Co ko - mu sú - ze - no — to - mu ne - u - te - če.' The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The second system continues the piano accompaniment, marked 'a tempo' and 'p'. The third system shows a piano solo section with complex chords and arpeggios.

Spěchám já včil často na večer do seče.
Co tam chodím dělat? . . . Sbírám tam jahody.
Lístek odhrňa, užiješ lahody.

TRANSLATION

If something is one's fate, there's no escape. I often hurry now in the evening to
the clearing. What do I go to do there? . . . I gather berries there. If you push the
leaves aside, you enjoy delightful things.

ANTI-ROMANTIC REACTION

d. No. 18

f Ne-dbám ja včil o nic, než a - by ve-čer byl,

a - bych já si s Zef-ků ce - lů — noc po - byl.

Povšeckým kohútom hlavy bych zutínal,
 To aby žádný z nich svítání nevolal.
 Gdyby chtěla noc na věky trvati,
 Abych já na věky mohl milovati.

TRANSLATION

I care about nothing now except that evening may come, so that I can be with Zefka the whole night long. I'd like to cut off the heads of all the cocks, so that none could crow at dawn. I'd like the night to last for ever—so that for ever I could love.

Janáček's direct 'expressionism', the twentieth-century counterpart of Mussorgsky's, is largely based on verbal intonations which are often transferred or freely translated into instrumental terms. (The setting of 'neuteče', for instance, in the fourth bar of Ex. 14(c), is echoed by the piano, used as an ostinato accompaniment-figure, and then plastically transformed into a pattern of demisemiquavers which not only pervades the rest of the song but continues uninterruptedly throughout the following one.)

The *Zápisník zmizelého* (Diary of one who vanished) is a setting for tenor and contralto, three women's voices, and piano of a sequence of short poems that had been published in the Brno newspaper *Lidové noviny* on 14 and 21 May 1916. A short time before, a young Moravian peasant of good character had disappeared

without a trace; at first murder had been suspected; then the investigating police found an exercise-book containing a score or so of little poems which they took to be the copied-out words of popular songs. But re-examination showed that the poems outlined a story—evidently the author's own—the story of an innocent youth's seduction by a gypsy woman, his shame, his unconquerable passion, and his final resolve to leave home and parents and go secretly away with the woman who had now born him a son.

Janáček was deeply interested in the story and the poems, and very soon began their composition, though the cycle was not finished until 6 June 1919. His setting is semi-dramatic—the tenor impersonating Janík, while in nos. 9, 10, and 11 the contralto represents Zefka and an unseen trio suggests the voices of the forest or of destiny (as Max Brod suggests)—and he directs that the work shall be sung on a half-darkened stage, for the most part with the tenor alone. The contralto is to enter unobtrusively only during the number before her first song and to leave when she has finished her part in no. 11; the three female voices are off-stage and are to be 'scarcely audible'. No 13 is for piano only. The sequence of remorse and renewed passion (nos. 15–18) recorded here speaks for itself. It should be noted that the composer never comments by implication, never intrudes, though his *musical* personality is, of course, very strongly marked, particularly in his piano-writing.

Zápisník zmizelého was first performed at Brno on 18 April 1921 and originally published the same year by a Brno publisher, Pazdírek. The above excerpts are printed by permission of Boosey & Hawkes Ltd., sole agents for the Státní Nakladatelství Krásné Literatury, Hudby a Umění, who now publish it.

HLP 27

Side III

Bands 5 and 6

HMS III

Side 15

(a) STILLUNG MARIÄ MIT DEM AUFERSTANDENEN (from DAS MARIENLEBEN for voice and piano, Op. 27 (1923)) (Hindemith)

(b) FUGA OCTAVA in D (from LUDUS TONALIS for piano solo) (Hindemith)

Ex. 15 (a)

Sehr leise, sanft und zart. Leicht bewegte Viertel (100–108)

ANTI-ROMANTIC REACTION

-fan - den; ist es nicht vor al-len Ge-heim - nis - sen süß und

im - mer noch ir - disch

da er, ein wenig blaß noch vom Grab,
erleichtert zu ihr trat:
an allen Stellen erstanden.
O zu ihr zuerst. Wie waren sie da
unaussprechlich in Heilung.
Ja sie heilten, das war's. Sie hatten nicht nötig,
sich stark zu berühren.
Er legte ihr eine Sekunde
kaum seine nächstens
ewige Hand an die frauliche Schulter.
Und sie begannen
still wie die Bäume im Frühling,
unendlich zugleich,
diese Jahreszeit
ihres äußersten Umgangs.

TRANSLATION

What must they then have felt: is it not secret
above all secrets ever kept,
and yet still of the earth:
when he, a little pale still from death,
disburdened came to her:
resurrected in all places.
Oh, to her first. How they were both then
inexpressibly healing.
Yes, healing, just that. Their touching each other
called for no pressure.

ANTI-ROMANTIC REACTION

For a second he laid, but scarcely,
his now soon to be
eternal hand on the womanly shoulder.
And they were beginning,
calm as are trees in the springtime,
unendingly too,
this season of
their farthest communing.

(N. K. CRUIKSHANK)

(a) Rilke's cycle of poems *Das Marienleben* was written at Schloss Duino in January 1912; some ten years later (1922–3) Hindemith set them to music which strikingly shows how reaction against the romantic and subjective had conquered even the German *Lied*. Instead of the words being set 'expressively', with a piano part underlining the details, their emotional content is (as Heinrich Strobel put it in his book on Hindemith)¹ 'recast in musical symbols'. The text is taken up into the music and shaped by it: e.g. the penultimate song is set as theme-and-variations. 'In short: the *music* appears as *styling element*'. Voice-part and piano-part are equally important.

The quiet objectivity of this account of Mary's meeting with her newly risen Son is all the more striking when performed as part of the complete cycle, where it follows an agonized *Pietà*. When in 1948 Hindemith published a new version of *Das Marienleben*, rewriting most of the songs to a greater or lesser degree and making entirely fresh settings of two of the poems—he had already brought out an orchestral version of four of the songs in 1939, with the harmonic asperities toned down—the *Stillung Mariä* alone was left completely untouched. (The second version has a preface embodying highly instructive criticism of the first.)

Das Marienleben was first performed on 15 October 1923 at Frankfurt-on-Main and published the following year by Schott, by whose permission the above excerpt is printed.

Ex. 15 (b)

With strength (♩ = 108)

E B E B D I₁ A III₁ C III₂ G III₂ E III₂ G II₁

(b) Hindemith's earliest polyphonic compositions—in the early 1920's—arose out of his fondness for energetic, freely evolving melodic lines; they defied

¹ *Paul Hindemith* (second edition, Mainz, 1931), p. 31. The passage is omitted from the almost completely rewritten third edition (Mainz, 1948).

organization according to the sonata-principle but lent themselves to the structural methods (concerto-like antiphony and architecture, polyphonic texture) of the early eighteenth century. These tendencies became less noticeable during the 1930's but strikingly reasserted themselves in a work for piano solo completed in America in October 1942: *Ludus Tonalis*, a series of twelve fugues connected by eleven interludes and framed between a prelude and a postlude which is the retrograde inversion of the prelude, described as 'studies in counterpoint, tonal organization and piano playing'.

The first fugue is in C, the rest in diminishing degrees of relationship to C according to the theory which Hindemith worked out during 1934-6:¹ G, F, A, E, E flat, A flat, D, B flat, B natural, F sharp. It must be understood that Hindemith's 'keys' are not major or minor; each key includes all the notes of the chromatic scale, their degree of relationship to the fundamental being determined by a process of derivation from the natural harmonic series.

The theory of harmony which Hindemith evolved at the same time classifies intervals according to their 'harmonic power', the strongest or most 'pure' being fifth and fourth; then come major third and minor sixth, minor third and major sixth, major second and minor seventh, minor second and major seventh; the tritone is a neutral interval valuable in combination with other intervals in certain chords. Hindemith classifies chords in groups of rising tension, according to the intervals of which they are constituted:

- I. Chords without seconds or sevenths and without a tritone.
- II. (a) Chords with tritone, but without minor seconds and major sevenths.
(b) Chords with tritone, and major second or minor seventh.
- III. Chords without tritone but with seconds or sevenths.
- IV. Chords with tritones, and minor seconds or major sevenths.
- V. Chords built of major thirds or perfect fourths only.
- VI. Chords built only of minor thirds.

Roots (*Grundtöne*) also play an important part in the theory. The lower notes of fifths and thirds are the roots of those intervals, the upper ones those of their inversions (fourth and sixths); the upper notes of seconds and lower ones of sevenths are to be regarded as roots. The root of a chord is the root of its 'purest' interval, so that if a chord contains a perfect fifth (or fourth), the lowest note of the fifth (or highest of the fourth) is the root of the chord no matter what other notes it may contain. An Arabic 1 indicates that the root is in the bass, a 2 that it is in a higher part. The 'purest' interval in a succession of roots shows the tonic of a passage.

¹ *Unterweisung im Tonsatz* (Mainz, 1937); English version, *The Craft of Musical Composition*, vol. i (London, 1945).

I 2-NOTE MUSIC

Roots and chord-classifications have been added to the fugal exposition quoted above.

Ludus Tonalis was published in 1943 by Associated Music Publishers, Inc., New York, and Schott & Co. Ltd., London, by whose permission this excerpt is printed.

HLP 27

Side III

Band 7

I 2-NOTE MUSIC

HMS III

Side 16

MARCH from SERENADE, for clarinet, bass clarinet, mandoline, guitar, violin, viola, cello, and low male voice, Op. 24 (Schönberg)

Ex. 16 (i)

Durchaus gleichmässiges

Marschtempo

(Guitar)

(ii) (bars 9-15)

Copyright 1924 and 1952 by Wilhelm Hansen, Copenhagen.

12-NOTE MUSIC

(iii) (bars 25-28)

SCHÖNBERG's extreme development of chromatic harmony and melody led ultimately to the obliteration of the last traces of tonality in his music. There were no longer tonal centres to which chords and progressions could be referred; dissonance had been 'emancipated', as he put it, but at a heavy cost. Order, cohesion, now depended entirely on motivic, linear features once more, just as in the Middle Ages and Renaissance; relationship between the parts was maintained only by imitation (often canonic). For a time Schönberg and his disciples found it impossible to compose at any length, coherently, without the help of words. At length, 'after many unsuccessful attempts during a period of approximately twelve years, I laid the foundations for a new procedure in musical construction

which seemed fitted to replace those structural differentiations provided formerly by tonal harmonies. I called this procedure "Method of composing with twelve tones which are related only with one another".¹ It is now more generally known as 'dodecaphony' or 'the 12-note method'.

The fundamental principle of dodecaphony is the construction of each piece solely on a single series of notes (*Tonreihe*—Schönberg himself called it *Grundgestalt*, 'basic set') consisting of the twelve notes of the chromatic scale arranged in some predetermined order. The series may be inverted, played backwards, or the retrograde form inverted. It may be transposed; it may be divided into groups (two of six notes, for instance). It may even be used vertically to produce chords, though its primary importance is horizontal. Unlike Hindemith's theory of 'diatonicized chromaticism', the orthodox 12-note principle excludes key and tonic, although later composers have found ways of reconciling dodecaphony with tonality.

The earliest compositions in which Schönberg employed the 12-note technique were the *Valse* for piano, Op. 23, No. 5, and the Suite for piano, Op. 25 (1923-5). The other movements of Op. 23 and the variation movement from the Serenade, Op. 24 (1923) employ a similar 'serial' method of construction, but the series consist of fewer than twelve notes. The first movement of the Serenade, recorded here, is not even serial in structure but has been chosen to show how much of the style was already present in Schönberg's music at the moment before the 12-note conception actually crystallized in his mind. The melodic lines tend to avoid note-repetition except in the form of rhythmical expansion of a single note: consider the viola line of Ex. 16 (i), of which the first three bars are built of nine different notes. Only the E flats in bars 1 and 2 show that this is no series. This opening passage is really an adumbration of the main idea (ii)—notice how the viola line is now divided between viola and cello—and if we regard the guitar chords as vertically derived from an embryonic series (as numbered in the example) we shall naturally find the same series embedded in the texture of the corresponding bar of Ex. 16 (ii). The total inversion of (ii) sixteen bars later, as (iii), is also characteristic of the style.

The theme of the third (variation) movement of the Serenade consists of fourteen notes—B flat, A, D flat, C, A flat, D, E flat, F sharp, G (G sharp = A flat), E, (D), (F sharp), F—which are then played in reverse order. It will be seen that this embryonic series contains all the available notes except B, and that there are only three repetitions of a note. In the fourth (vocal) movement of the Serenade, the voice sings a complete series—E, D, E flat, B, C, D flat, A flat, G flat, A, F, G, B flat—and nothing but that, in different rhythmic patterns and with different octave transpositions; the instruments play fragments of the series.

¹ Schönberg, *Style and Idea* (New York, 1950), p. 107.

12-NOTE MUSIC

The Serenade is published by Wilhelm Hansen (Copenhagen), by whose permission these excerpts are printed; a miniature score is available. One or two points of notation are interesting: Schönberg writes the actual sounds clarinet and bass-clarinet are to play, as if they were not transposing instruments—he observes that the players may take whichever instrument they prefer, B flat or A—and he uses the signs H and N to indicate principal and secondary parts in the texture.

HLP 27
Side III
Band 8

HMS II2
Side 17

GOETHE-LIEDER, Nos. 2, 3, 5, and 6 (for mezzo-soprano and three clarinets) (Dallapiccola)

Ex. 17
No. 2

Sostenuto; declamando con molto accento

Die Son - ne kommt! — Ein Pracht-er - schei - nen! — Der Si - chei -

um - klam - mert sie. Wer konn-te solch ein Paar

-mond — *corta* *poco rall.* *pp dolce; sost.* (Cl. Picc.) 2

vereinen?
Dies Rätsel, wie erklärt sich's? Wie?

TRANSLATION¹

The sun ascends! A glorious apparition!
And see the clasping crescent round it bow;
Who could unite the pair in sweet fruition?
How shall the riddle be expounded? How?

¹ From Edward Dowden's version of the *West-Eastern Divan* (London, 1914), reproduced by permission of J. M. Dent & Sons Ltd.

12-NOTE MUSIC

No.3 Volante, leggero (senza accenti)

Lass dei-nen süs - - - sen Ru - bi - nen - mund _____ Zu - drin- glich-
 -kei - - - - ten _____ nicht ver - flu - chen;
 (B.Cl.) *molto p*

Was hat Liebesschmerz andern Grund,
 Als seine Heilung zu suchen?

TRANSLATION

Sweet, vermeil lips, count it as shame
 To curse love's importunities!
 Has grief of love another aim
 Than what shall heal and ease?

No.5 Estatico; contemplativo

p dolce
 0: 1 2 3 4 5 6 7 8 9 10 11
 Voice Der Spie- gel sagt mir: ich bin _____ schön!
 Cl. *pp* 1 2 3 4 5 6
 I: 1 2 3 4 5 6
 7 8 9 10 11 12
dolciss.

Ihr sagt: zu altern sei auch mein Geschick.
 Vor Gott muß alles ewig stehn,
 In mir liebt ihn für diesen Augenblick.

TRANSLATION

The mirror tells me I am fair;
 You say that age is writ in the decree.
 All things with God a changeless aspect wear;
 Love Him at least this moment's space in me!

12-NOTE MUSIC

No. 6 Molto moderato; teneramente

dolciss, quasi rubato

pp

Voice

Kaum dass ich dich wie - der ha - be Dich mit Kuss und Lie - dern

pp oscuro

Bass

Cl.

più cantato, ma sempre dolciss.

I: 1 2 3 1 2 3

1 2 3 1 2 3 3 2 1 *ppp (come un soffio)*

tranquillo

1 2 3 1 2 3

la - be.

espress.

Bist du still in dich gekehret;
Was beengt und drückt und störet?

TRANSLATION

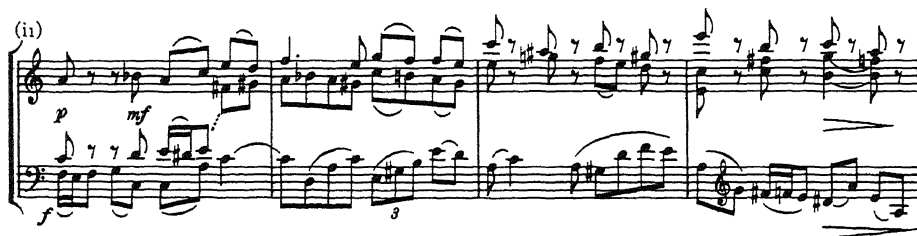
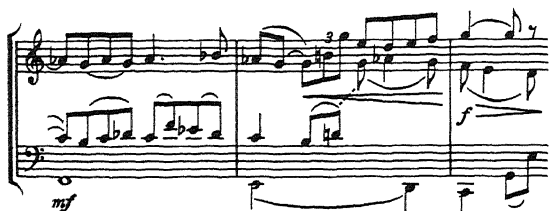
Scarce have I thee again, nor long
Regaled thy sense with kiss and song,
But mute and self-involved thou art.
What cramps, weighs down, perturbs thy heart?

It was only after the Second World War that twelve-note technique made its creative influence felt outside a comparatively small circle. These four songs by the Italian Luigi Dallapiccola, settings of poems from Goethe's *West-östlicher Divan*, show dodecaphony in its most rigorous form. All four are based on the series stated by the voice at the beginning of No. 2. (In the examples O indicates the original form, I the inversion, R the retrograde form, and RI the retrograde inversion.) The series, in its various forms, is used horizontally only and the harmony is essentially the fortuitous result of the line-drawing. But the musical procedures take a number of hints from the text: e.g. in No. 2 the use of the original series for the sun, of its transposed inversion for the sickle-moon, and the 'union of the pair', in No. 5 the 'mirror'. No. 6 is entirely based on the first three notes of the series.

The *Goethe-Lieder* were composed in 1953 and were first performed at a concert of the Creative Concerts Guild, Boston (U.S.A.), on 28 April of that year. They are published by Suvini Zerboni, Milan, by whose permission these excerpts are printed.

ALLEGRO MODERATO from TRIO for violin, viola, and cello, Op. 58
(Roussel)

Ex. 18(i) Allegro moderato



A NUMBER of the outstanding figures of contemporary music have been and are empirical eclectics, adhering to no system or method, yet conforming to the spirit of the age in their concern with pure music-making, in their astringent harmonies and fine-drawn lines, and in their free handling of tonality. Typical of these figures among the older generation was Albert Roussel (1869-1937). Beginning as a slightly romantic impressionist—though as early as 1906 he revealed neo-classical tendencies in his *Divertissement* for piano and wind—he renounced in the 1920's 'exterior means and picturesque procedures' and all the other 'seductions of impressionism': 'Je tentai de me rapprocher de l'idée d'une musique voulue et réalisée pour elle-même.'¹ The travels in the Far East which had earlier inspired the sumptuously scored *Evocations* and the opera-ballet *Padmâvatî* now influenced only his tonal system, which may be described as diatonicism strongly modified by the ancient Greek modes and modern Indian *râgas* (see Handbook to Vol. I, pp. 29-30).

¹ *Guide du concert*, 12 Oct. 1928.

MODERN ECLECTICISM

The String Trio, the first movement of which is recorded here, was his last work, composed at Varengville during June-July 1937 for the tenth anniversary of the International Society for Contemporary Music at Bâle. Nothing he wrote is more characteristic. The key is A minor but an A minor as remote from the chromatically enriched and softened A minor of the nineteenth-century romantics as from the A minor of the Viennese classics. The second main idea of the first movement, played by the cello in (ii), is not so much a 'second theme' as a subsidiary of the first, and it is recapitulated (in A major, by the viola) before (i).

The Trio is published in miniature score by Durand & Cie. (Paris), by whose permission these excerpts are printed.

HLP 27

Side IV

Band 2

HMS 113

Side 19

VALE from STRING QUARTET, No. 2, Op. 69 (Shostakovich)

Ex.19(i) Allegretto
Vn. II & Va.
con sord.

(ii)

The composers of the Soviet Union are officially taught to regard advanced modern techniques, such as the twelve-note method, as 'formalistic' and therefore to be eschewed. They are expected to aim at what is described as 'socialist realism', which in practice means music that may be expected to give pleasure to the ordinary music-loving public. As a result, their technical experiments are mainly in structure and scoring; their essentially conservative melodic and harmonic idioms, however, are given a certain freshness by sudden dislocations of key or by unexpected, sometimes witty, sometimes grotesque deviations from orthodoxy—often ironic in effect if not in intention.

Shostakovich's Second Quartet, written in 1944 and first performed by the Beethoven Quartet on 9 November of the same year, illustrates most of these points—though not, naturally, the 'heroic' and 'monumental' aspects of so much Soviet music. The very design of the Quartet is unusual, though there are near-precedents in the chamber music of Glazunov and other Russian composers of the pre-Revolution period: overture, recitative and romance, valse, and theme with variations. The key-scheme is unusual, too: A major, B flat, E flat minor, A minor. The valse recorded here is lyrical and melancholy, a not so distant relation of Tchaikovsky's valse; but its $3/4$ rhythm is not only gently expanded here and there by bars of $4/4$ and even $5/4$; the dance is crudely interrupted by a grotesque middle section.

A miniature score of the Quartet is published by Muzgiz and is obtainable from Boosey & Hawkes. The excerpts are reprinted by permission of the Anglo-Soviet Music Press Ltd.

HLP 27

Side IV

Band 3 LENTO from SONATA for violin and piano (Copland)

HMS 113

Side 20

Ex.20(i) Lento

The musical score for Ex.20(i) Lento consists of two systems. The first system shows the Piano part on the left and the Violin part on the right. The Piano part begins with a *mp* dynamic and a *legato, warmly* instruction. The Violin part enters with a *mp legato, warmly* instruction and a *(Vn.)* marking. The second system continues the Piano part with a *simile* instruction. The music is in A major, 3/4 time, and features a slow, lyrical melody with a gentle expansion of the 3/4 rhythm into 4/4 and 5/4 bars.

(11) Poco più mosso
(Vn.) *p-tenderly*

* Anticipate each half-note slightly

The widening gulf between the twentieth-century composer and the concert-going public, regarded with strong disfavour by the paternal government of the U.S.S.R., has also been contemplated with concern by some by no means conservative Western composers. In his book *Our New Music*¹ the American, Aaron Copland, who had composed such uncompromisingly 'difficult' works as the *Piano Variations* of 1930, wrote:

I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer. The old 'special' public of the modern music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics. It seemed to me that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms.

It would be difficult to imagine 'simpler terms' than the idiom in which he composed this slow movement from his *Violin Sonata* in 1943. Indeed the whole *Sonata* is 'simple' and diatonic, many of its pages innocent of a single accidental; the deliberate naivety to which Copland had first turned in his ballets and film-music—for instance, *Billy the Kid* (1938) and *Our Town* (1940)—has here invaded a work written for what Copland calls 'cultivated listeners' without any lowering of artistic standards. The deceptive simplicity conceals many masterly technical touches: for instance, the canon at the octave based on the second idea (ii),

¹ New York, 1941.

MODERN ECLECTICISM

where the violin follows the pianist's right hand at a distance of a bar plus one beat, while the pianist's left hand follows at a distance of two bars.

Copland's Sonata was first performed by Ruth Posselt and the composer in New York on 17 January 1944. It was published the same year by Boosey & Hawkes, by whose permission these excerpts are printed.

HLP 27

Side IV

Band 4

HMS 114

Side 2I

SANCTUS, BENEDICTUS¹ and AGNUS DEI, from MISSA CANTUARIENSIS, Op. 59 (Rubbra)

Ex. 21

(1)

Adagio

Decani: *mf* Ho - ly

Cantoris: *pp* Ho - ly

Lord God of Hosts.

mf

The musical score is for a vocal and piano setting. It features two vocal parts, Decani and Cantoris, and a piano accompaniment. The tempo is marked 'Adagio'. The key signature has one sharp (F#). The lyrics are 'Ho - ly' and 'Lord God of Hosts.' The piano part includes dynamic markings such as *mf* and *pp*.

Heav'n and earth are full of Thy glory, Glory be to Thee, O Lord most high.

¹ In the LP version only.

MODERN ECLECTICISM

(ii)

Lento

Decani *pp* (sotto voce) Bless - - ed is He that com-eth in the name of the Lord.

Decani *pp* Bless - - ed is He that com-eth in the name of the Lord. *cresc.* Bless-

Cantoris *pp* Bless - - ed is He. *pp cresc.* Bless - -

ed is He.

Bless-ed is He.

Hosanna in the highest.

ed is He.

(iii)

Adagio

Decani *pp* O Lamb of God that tak - - est a - way the

Decani *pp* O Lamb of God that tak - - est a - way

Cantoris *pp* O Lamb of God that tak - - est a -

Cantoris *pp* O Lamb of God that tak - - est a -

MODERN ECLECTICISM

sins of the world, have mer-cy up-on us. the sins of the world, tak-est a-way the sins of the world, -way the sins of the world, world,

molto f

O Lamb of God that takest away the sins of the world, Grant us Thy peace.

Edmund Rubbra is another composer who is able to think originally in a musical language that has generally been conservative and is nowhere more so than in his music for the Anglican and Roman rites. This setting of the Anglican Communion Service, according to the Prayer Books of 1662 and 1928, was composed for the choir of Canterbury Cathedral in 1945 and therefore lies chronologically between Rubbra's Fourth and Fifth Symphonies. Here, again, a melodic and harmonic idiom of the utmost simplicity is handled with masterly ingenuity.

The *Missa Cantuariensis* was published in 1946 by Alfred Lengnick & Co., Ltd., by whose permission these excerpts are printed.

HLP 27

Side IV

Band 5

HMS 114

Side 22

POCO LENTO from QUARTET for clarinet, violin, viola, and cello
(Rawsthorne)

Ex.22

Poco lento

Clarinet

Violin & Viola

Cello

pp

p pizz.

pizz.

pizz.

MODERN ECLECTICISM



Alan Rawsthorne's music is the very archetype of modern eclectic practice: thin and linear in texture, the lines essentially instrumental in feeling, leaping and angular, evolved from tiny basic motives, atonal yet always verging on one key after another, full of rhythmic energy. The harmony is purely empirical; when it does not arise, as usual, simply from the friction of the horizontal lines, its dissonance is often quite mild or even non-existent to the ear—though enharmonic notation may make it appear so to the eye (as in the above quotation); in these cases it disconcerts the conservative ear less by dissonance than by apparent inconsequence. Yet although Rawsthorne's practices are so common, he employs them in an idiom which is unmistakably, even narrowly, personal.

In any chamber work for clarinet and strings, the clarinet is bound to be the predominant partner, even to dictate in some degree the nature of the material. That has occurred here; but in this, the second of the Quartet's three movements, Rawsthorne has established an element of opposition between the clarinet music and that of the three strings. The gradual growth of the clarinet line from the first three notes is highly typical.

The Quartet was completed on 25 February 1948 and first performed on 9 November of the same year by Frederick Thurston, Harry Blech, Keith Cummings, and Douglas Cameron at a concert of the London Contemporary Music Centre. It was published in 1950 by the Oxford University Press.

ARTISTS

<i>LP</i>		<i>78</i>	
<i>Side I</i>	<i>Band 1</i>	<i>Side 1</i>	Lamar Crowson (piano)
	<i>Band 2</i>	<i>Side 2</i>	Franz Mertens (tenor), Ernest Lush (piano)
	<i>Bands 3-5</i>	<i>Sides 3-4</i>	Lamar Crowson (piano)
	<i>Band 6</i>	<i>Side 5</i>	Ilse Wolf (soprano), Ernest Lush (piano)
	<i>Band 7</i>	<i>Side 6</i>	Pasquier Trio (Jean Pasquier, violin; Pierre Pasquier, viola; Étienne Pasquier, cello)
<i>Side II</i>	<i>Band 1</i>	<i>Sides 7-8 (a)</i>	Koeckert Quartet (Rudolf Koeckert and Willi Buchner, violins; Oscar Riedl, viola; Josef Merz, cello)
	<i>Bands 2-3</i>	<i>Side 8 (b)</i>	Emelie Hooke (soprano), Gerald Moore (piano)
	<i>Bands 4-6</i>	<i>Side 9</i>	London Chamber Orchestra (Conductor, Anthony Bernard)
	<i>Band 7</i>	<i>Side 10</i>	Melos Ensemble (Richard Adeney, flute; Peter Graeme, oboe; Eli Goren, violin; Cecil Aronowitz, viola; Terence Weil, cello)
	<i>Band 8</i>	<i>Side 11</i>	Juilliard Quartet (Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; Claus Adam, cello)
<i>Side III</i>	<i>Band 1</i>	<i>Side 12 (a)</i>	Allegri String Quartet (Eli Goren and James Barton, violins; Patrick Ireland, viola; William Pleeth, cello)
	<i>Band 2</i>	<i>(b)</i>	Chamber Ensemble (A. Leavins, violin; E. Chesterman, double-bass; J. Brymer, clarinet; G. Brooke, bassoon; R. Walton, cornet; S. Langston, trombone; S. Whittaker, timpani) (Conductor, John Pritchard)
	<i>Band 3</i>	<i>Side 13</i>	Andor Foldes (piano)
	<i>Band 4</i>	<i>Side 14</i>	Andrew Bielecki (tenor), Gerald Moore (piano)

ARTISTS

<i>LP</i>		78	
<i>Side III</i>	<i>Band 5</i>	<i>Side 15 (a)</i>	Emelie Hooke (soprano), Gerald Moore (piano)
	<i>Band 6</i>	(b)	Andor Foldes (piano)
	<i>Band 7</i>	<i>Side 16</i>	G. de Peyer (clarinet), W. Hambleton (bass clarinet), H. D'Alton (mandoline), F. Phillips (guitar), C. Aronowitz (viola), E. Goren (violin), T. Weil (cello) (Conductor, Matyas Seiber)
	<i>Band 8</i>	<i>Side 17</i>	Emelie Hooke (soprano), Georgina Dobree and Ronald Moore (clarinets), Wilfred Hambleton (bass clarinet)
<i>Side IV</i>	<i>Band 1</i>	<i>Side 18</i>	London String Trio (Emanuel Hurwitz, violin; Watson Forbes, viola; Vivian Joseph, cello)
	<i>Band 2</i>	<i>Side 19</i>	Koeckert Quartet
	<i>Band 3</i>	<i>Side 20</i>	Yehudi Menuhin (violin), Marcel Gazelle (piano)
	<i>Band 4</i>	<i>Side 21</i>	Choir of Salisbury Cathedral (Conductor, Douglas Guest)
	<i>Band 5</i>	<i>Side 22</i>	Jack Brymer (clarinet) and the London String Trio

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THIS Handbook and the accompanying records are intended to be used in conjunction with Vol. X of the *New Oxford History of Music*. Other books on the period—in addition to those on individual composers—include:

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